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ROERICH



CATALOGUE
NICOLAS ROERICH
EXHIBITION



(city)
SAN FRANCISCO MUSEUM OF ART
PALACE OF FINE ARTS
SEPTEMBER 9 - OCTOBER 15
1921

THE SAN FRANCISCO ART ASSOCIATION

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The Museum is housed in the Palace of Fine Arts, erected
by the Panama-Pacific International Exposition in 1915.

ARRANGEMENTS FOR THE TOUR OF THE NICOLAS ROERICH
EXHIBITION HAVE BEEN MADE BY ASSISTANT DIRECTOR
ROBERT B. HARSHE, OF THE ART INSTITUTE OF CHICAGO.

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PREFATORY NOTE

THE exhibition of the work of the famous Russian painter, Nicolas Roerich, is an art event of the first magnitude that presents to San Francisco one of the most interesting and fertile personalities now active in contemporary art. The collection has already been shown in the Brooklyn, Chicago, St. Louis, and other important Eastern museums, where it has created a furore in art circles as well as among the general public.

The well-known European critic A. Koiransky says of him:

“Roerich’s genius does not only lie in scenic decoration; he has done exquisite and new designs which could be used for cretonnes, and his interpretations of Russian folk-lore are quite wonderful—emotional and realistic, yet mystic, renderings of Place and Folk and traditional Russian life. In his panels entitled ‘The Sons of Heaven’ he showed himself capable of new and remarkable interpretations of the Old Testament, and no more wonderful artist could be found when the time comes to place in the Town Hall of Jerusalem the story of the wanderings of the Jews since 70 A. D., and their history prior to that date.

“As a painter of landscape Roerich brings something into his interpretations as new as it is old!

“He has, as an artist, many of those highly dramatic, realistic, poetic emotional attributes which we have come to know as typical of the Great Russia through the wonderful singing of Vladimir Rosing.

“Roerich has enormous power and force, yet without ever ‘forcing.’ I do not know of a painter who can get such effects as he gets in color. His drawing has the same remarkable power and breadth, and is intellectual as well as emotional. His painting may be described as at once scholarly, scientific, and fearless; added to this there is the poetry of a mystic who

PREFATORY NOTE

is a worshiper of Nature—a Walt Whitman in painting, in a sense.

“He draws from sky, sea, and land those unseen forces of Fatalism and Destiny which are found in Shakespeare. His use of materials is that of a master craftsman, especially where tempera and pastel are used together.”

N. Jarintzov, in an article on Roerich published in *The Studio*, says:

“Roerich is descended from a Norwegian family (whose name was Rurik) that came over and settled in Russia in Peter the Great’s time. He was born in 1874. From 1893 to 1897 he was student at the Petrograd University, and at the same time at the Academy in Professor Kuindji’s class. In 1915 Russia celebrated the twenty-fifth anniversary of the academician’s artistic activity. Long before that time he was the first president of the society or group called ‘The World of Art,’ amongst the leaders of which were Serov, Vroubel, Somov, Bakst, Benois, and other artists well known in Europe; director of the Society for the Encouragement of Arts; member of the Paris ‘Salon d’Automne’ and the Rheims Academy, also of the Vienna Secession, his connection with which he severed in 1914.

“In 1907 Roerich was first inspired to compose scenery for an opera (Wagner’s ‘Valkyries’), not to order, but ‘for himself.’ Very soon he became a past master in that branch of art, wonderfully harmonizing his creations with the music of the operas and the spirit of the dramas. His were the sceneries for several operas in Serge Diaghilev’s productions, and for plays at the Moscow Art Theatre and the Ancient Theatre. He has recently completed the scenery for Rimsky Korsakov’s ‘Tsar Saltan’ (Pushkin’s fairy tale) in pursuance of a commission given by Sir Thomas Beecham.

“The Pochatev Cathedral and two or three private chapels are adorned with numerous mural paintings, done with

PREFATORY NOTE

Roerich's ever-present inspiration and love both for the subject and the technique suitable for it. He also worked enthusiastically for two years at Talashkino, the famous estate of Princess M. Tenisheva, where Ruskin and William Morris would have found all their ideals carried out by a group of inspired and inspiring people.

"There is no museum or art-gallery in Russia that does not own Roerich's canvases and designs for decorative art. In all, his creations number now over seven hundred. A good many of them have been acquired by the National Art Gallery in Rome, the Louvre (Pavillon Marsan) and the Luxembourg museums in Paris, and public art-galleries in Vienna, Prague, Venice, Milan, Malmo, Brussels, Chicago, Stockholm, San Francisco, and Copenhagen. London saw some of Roerich's works at the Exhibition of Post-Impressionists in 1911.

"Besides being a connoisseur, Roerich has also been an ardent collector of old paintings. He possessed a valuable collection of these in Petrograd, the fate of which is unknown, because he would not accept the high post offered to him by the Bolsheviki. His collections also included 75,000 objects illustrating the Stone Age, of which he has made a profound study."

The material contained in the following Catalogue has been culled from the official catalogue of Roerich's paintings arranged by Dr. Christian Brinton, to whom due acknowledgment is hereby made, and we also wish to express our deep indebtedness to Associate Director Robert B. Harshe of the Art Institute of Chicago for his kind co-operation in helping us to secure this notable exhibition for San Francisco, and last, but not least, to record our grateful appreciation of the unremitting labors of William Chorovsky in completing the decoration of the galleries in time for the opening.

J. NILSEN LAURVIK, *Director.*



C A T A L O G U E

PAINTINGS IN OIL

1 THE TREASURE OF THE ANGELS

Design for mural painting in the chapel of Princess Tenisheva, Talashkino, Smolensk. Painted in Petrograd, 1905. First exhibited: Prague, 1905. Canvas. *Size 124x144.*

2 SAINTLY VISIONS

Painted in Petrograd, 1906. First exhibited: Salon d'Automne, Paris, 1906. *Size 56x39.* Canvas. Signed, lower right.

3 EVENING

Design for mural painting. (Slavonic Series). Painted in Petrograd, 1907. First exhibited: Soyuz, Moscow, 1908. *Size 62x113.* Canvas. Signed, lower left.

4 PAGAN RUSSIA

Painted in Petrograd, 1909. First exhibited: Albert Hall, London, 1909. *Size 62x67.* Canvas. Signed, lower right.

5 THE VIKING'S DAUGHTER

Painted in Karelia, 1918. First exhibited: Stockholm, 1918. *Size 16½x20.* Panel. Monogram, lower left.

6 ROCKS (Study)

Painted in Karelia, 1918. First exhibited: Helsingfors, 1919. *Size 12½x16.* Panel. Monogram, lower left.

CATALOGUE NICOLAS ROERICH EXHIBITION

7 ROCKS AND SKY

Painted in Karelia, 1918. First exhibited: Helsingfors, 1919.
Size 19x29½. Panel. Monogram, lower right.

8 THE CALL OF THE SUN (Second Version)

Painted in Viborg, 1919. First exhibited: Helsingfors, 1919.
Size 46x60. Canvas. Monogram, lower left.

9 THE TREASURE

Painted in Viborg, 1919. First exhibited: Helsingfors, 1919.
Size 39½x59. Canvas. Monogram, lower left.

10 COURTYARD—OLD NOVGOROD

Painted in Karelia, 1919. First exhibited: Helsingfors, 1919.
Size 10x21½. Panel. Monogram, lower left.

OIL TEMPERA

11 THE VARENGIAN SEA

Painted in Petrograd, 1909. First exhibited: Mir Iskusstva, Moscow, 1909. *Size 55x125. Canvas. Signed and dated, lower right.*

12 MESSENGERS OF MORN

Painted in Yhinhlati, Finland, 1917. First exhibited: Stockholm, 1918. *Size 19x30. Canvas. Monogram, lower right.*

13 STUDY—KARELIA

Painted in Yhinhlati, 1917. First exhibited: Helsingfors, 1919.
Size 13x15½. Panel. Monogram, lower right.

14 STUDY—LAKE OF HYMPOLA

Painted in Finland, 1917. First exhibited: Helsingfors, 1919.
Size 13x15½. Panel. Monogram, lower left.

15 MISTY MORNING

Painted in Yhinhlati, 1917. First exhibited: Helsingfors, 1919.
Size 12x15. Panel. Monogram, lower right.

16 BLUE MORNING

Painted in Yhinhlati, 1917. First exhibited: Helsingfors, 1919.
Size 12½x15½. Canvas on panel. Monogram, lower right.

CATALOGUE NICOLAS ROERICH EXHIBITION

- 17 **ECSTASY (Sketch)**
Painted in Yhinhlati, 1917. First exhibited: Stockholm, 1918.
Size 18½x18½. Board. Monogram, lower right.
- 19 **MOONLIGHT—SORTAVALA**
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918.
Size 15½x15½. Panel. Monogram, lower right.
- 21 **THE SECRET PASSAGE**
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918.
Size 20x31½. Panel. Monogram, lower left.
- 22 **ECSTASY**
Painted in Sortavala, 1918. First exhibited: Helsingfors, 1919.
Size 60x50. Canvas. Monogram, lower left.
- 23 **MYSTERY**
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918.
Size 19x30. Canvas. Monogram, lower right.
- 24 **COGITATIONS**
Painted in Tulola, Finland, 1918. First exhibited: Stockholm, 1918. *Size 20x29. Panel. Monogram, lower right.*
- 26 **THE CALL**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size 18x29½. Panel. Monogram, lower left.
- 27 **THE WIZARD**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 19x26½. Panel. Monogram, lower left.
- 28 **THE KNIGHT OF THE MORNING**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 18x29. Panel. Monogram, lower right.
- 29 **THE KNIGHT OF THE EVENING**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 18x29. Panel. Monogram, lower left.
- 30 **THE KNIGHT OF THE NIGHT**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 19½x29. Panel. Monogram, lower left.

CATALOGUE NICOLAS ROERICH EXHIBITION

- 31 **THE KNIGHT OF THE NIGHT (Variant)**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size $13\frac{3}{4} \times 16$. Panel. Unsigned.
- 33 **CLOUDS—LAKE OF LADOGA (I)**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size $15\frac{1}{2} \times 18\frac{1}{2}$. Panel. Monogram, lower left.
- 34 **CLOUDS—LAKE LADOGA (II)**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size $16 \times 20\frac{1}{4}$. Panel. Monogram, lower left.
- 35 **THE WEAVER OF SPELLS**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size $28\frac{1}{2} \times 31$. Panel. Monogram, lower right.
- 36 **THE MISER**
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918.
Size $20 \times 31\frac{1}{2}$. Panel. Monogram, lower right.
- 37 **THE LORD OF NIGHT**
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918.
Size $28\frac{1}{2} \times 31$. Panel. Monogram, lower left.
- 38 **"NOT GONE YET"**
Painted in Sortavala, 1918. First exhibited: Stockholm, 1918.
Size 16×31 . Panel. Monogram, lower left.
- 39 **FAMAGUSTA**
Design for wooden mosaic. Painted in Sortavala, 1918. First
exhibited: Stockholm, 1918. Size $12 \times 28\frac{1}{2}$. Panel. Unsigned.
- 40 **ROCKS—TULOLA**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size $19\frac{1}{2} \times 19\frac{1}{2}$. Panel. Monogram, lower right.
- 41 **ISLANDS—LAGE LADOGA (I)**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 14×21 . Monogram, lower left.
- 42 **MIDSUMMER NIGHT—LAKE LADOGA**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size 15×16 . Monogram, lower right.

- 43 **THE MOTLEY BAY—LADOGA**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size 12x33. Panel. Monogram, lower centre.
- 44 **VALLEY—TULOLA**
Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 10½x22. Panel. Monogram, lower right.
- 45 **THE STONE OF SPELLS**
Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size 9½x24½. Panel. Monogram, lower left.
- 47 **SUNSET—THE CASTLE MOUNT**
Painted in Yhinhlati, 1918. First exhibited: Stockholm, 1918.
Size 9½x30½. Board. Monogram, lower left.
- 48 **THE OUTCAST**
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919.
Size 9½x29. Panel. Monogram, lower right.
- 49 **AUTUMN—VIBORG**
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919.
Size 9½x25. Panel. Monogram, lower right.
- 50 **REFUGEES (Sketch)**
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919.
Size 9x24. Panel. Monogram, lower right.
- 51 **MOONLIGHT—KARELIA**
Painted in Yhinhlati, 1918. First exhibited: Stockholm, 1918.
Size 10x31. Board. Unsigned.
- 53 **REPENTANCE**
Painted in Viborg, 1918. First exhibited: Stockholm, 1918.
Size 24½x31½. Canvas. Monogram, lower left.
- 54 **ISLANDS—LAKE LADOGA (II)**
Painted in Viborg, 1918. Never before exhibited. *Size* 18½x33.
Panel. Monogram, lower right.
- 55 **THE WEAVER OF SPELLS (Variant)**
Painted in Viborg, 1918. First exhibited: Helsingfors, 1919.
Size 12½x10. Panel. Monogram, lower left.

CATALOGUE NICOLAS ROERICH EXHIBITION

- 56 **MORNING (Study)**
Painted in Sortavala, 1918. First exhibited: Helsingfors, 1919.
Size 11x18½. Canvas on panel. Monogram, lower right.
- 57 **THE HEAT OF THE EARTH**
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919.
Size 19x19½. Panel. Monogram, lower right.
- 58 **THE CALL OF THE BELLS—OLD PSKOV**
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919.
Size 19x31. Panel. Monogram, lower left.
- 59 **THE SONS OF HEAVEN—GENESIS, VI**
Painted in Viborg, 1919. First exhibited: Helsingfors, 1919.
Size 51x52. Canvas. Monogram, lower right.

PAINTINGS IN TEMPERA

- 60 **THE SECRET PASSAGE (Sketch)**
Painted in Petrograd, 1904. First exhibited: Petrograd, 1904.
Size 4½x6. Board. Monogram, lower left.
- 61 **KHAN KONCHAK**
Costume Sketch for Chaliapin in Prince Igor; Paris production, 1909. First exhibited: Soyuz, Petrograd, 1910. Size 12½x7½. Board. Signed, lower right.
- 62 **THE CALL OF THE SUN (First Version)**
Painted in Hapsal, 1910. First exhibited: Mir Iskusstva; Petrograd, 1910. Size 18½x21½. Board. Monogram, lower left.
- 63 **THE RED MOUNTAINS**
Scene for Peer Gynt; Moscow Art Theatre production, 1912. First exhibited: Mir Iskusstva, Petrograd, 1913. Size 25½x33½. Board. Unsigned.
Lent by VALERIAN V. SLEPTZOV, Esq.
- 64 **THE CAVE OF THE TROLLS**
Scene for Peer Gynt; Moscow Art Theatre production, 1912. Painted in Petrograd, 1912. First exhibited: Mir Iskusstva, Petrograd, 1913. Size 25½x33½. Board. Monogram, lower right.

CATALOGUE NICOLAS ROERICH EXHIBITION

65 THE LAST ANGEL

Painted in Talashkino, 1912. First exhibited: Mir Iskusstva, Petrograd, 1912. *Size* 20½x29. Board. Monogram, lower left.

66 THE PALACE OF TSAR BERENDEY

Sketch for the fairy opera Snegurochka. Petrograd Free Art Theatre production, 1912. First exhibited: Mir Iskusstva, Petrograd, 1912. *Size* 21x27. Board. Monogram, lower left.

PRINCESS MALEINE SERIES

Seven scenes for Maeterlinck's Princess Maleine; Moscow Free Theatre production, 1913. First exhibited: Malmö, 1914.

67 IN FRONT OF THE CASTLE

Size 7½x7. Board. Monogram, lower right.

68 THE TOWER

Size 30x28. Board. Monogram, lower left.

69 THE QUEEN'S ROOM

Size 30x20½. Board. Monogram, lower right.

70 THE GARDEN

Size 9x5¾. Board. Monogram, lower right.

71 QUEEN ANNE'S TOWER

Size 30x20½. Board. Monogram, lower right.

72 A CORRIDOR IN THE CASTLE

Size 30x20½. Board. Monogram, lower left.

73 PRINCESS MALEINE'S CHAMBER

Size 30x28. Board. Monogram, lower right.

PRINCE IGOR SERIES

Three scenes for Prince Igor; Diaghilev's Paris and London production, 1914. First exhibited, Malmö, 1914.

74 THE SQUARE IN PUTIVILE

Size 27x38. Board. Monogram, lower right.

75 PRINCE GALITZKY'S COURTYARD

Size 27x28. Board. Monogram, lower right.

CATALOGUE NICOLAS ROERICH EXHIBITION

- 76 YAROSLAVNA'S TOWER ROOM
Size 27x38. Board. Monogram, lower right.
- 77 CASTLE MOUNTAIN—YHINHLATI
*Painted in Yhinhlati, 1917. First exhibited: Stockholm, 1918.
Size 18x32. Board. Monogram, lower right.*
- 78 WHITE NIGHT
*Painted in Yhinhlati, 1917. First exhibited: Stockholm, 1918.
Size 18x32½. Board. Monogram, lower right.*
- 79 THE GIANT'S GRAVE
*Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 17x24. Board. Monogram, lower left.*
- 80 THE ISLAND OF SLAVES
*Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 17x24. Board. Monogram, lower right.*
- 81 LAPLAND CASTLE (Study)
*Painted in Tulola, 1918. First exhibited: Helsingfors, 1919.
Size 14x34½. Board. Monogram, lower right.*
- 82 MOUNTAIN LAKE
*Painted in Tulola, 1918. First exhibited: Stockholm, 1918.
Size 20½x26. Board. Monogram, lower left.*
- 83 THE WHITE LADY
*Painted in London, 1919. First exhibited: London, 1920. Size
36x28. Canvas. Monogram, lower left.*
- 84 THE LAND OF GIANTS (Sketch)
*Painted in London, 1920. First exhibited: London, 1920. Size
8½x10½. Board. Monogram, lower left.*

TSAR SALTAN SERIES

Ten Scenes for the Pushkin-Rimsky-Korsakov opera Tsar Saltan, for the Royal Opera, Covent Garden. Painted in London, 1919. First exhibited: London, 1920.

- 85 A RUSSIAN HUT
Size 20x36. Canvas. Monogram, lower left.

CATALOGUE NICOLAS ROERICH EXHIBITION

- 86 **TMUTARAKAN**
Size 21x36. Canvas. Monogram, lower right.
- 87 **THE GATES OF TMUTARAKAN**
Size 25x30. Canvas. Monogram, lower left.
- 88 **THE BLUE SEA**
Size 25x30. Canvas. Monogram, lower right.
- 89 **LEDENETZ TOWN (I)**
Size 24x36. Canvas. Monogram, lower right.
- 90 **LEDENETZ TOWN (II)**
Size 24x36. Canvas. Monogram, lower right.
- 91 **THE SHORE NEAR LEDENETZ TOWN**
Size 24x36. Canvas. Monogram, lower right.
- 92 **TSAR GVIDON'S GALLEY**
Size 16x20. Canvas. Monogram, lower left.
- 93 **THE SHORE**
Size 12x16. Canvas. Unsigned.
- 94 **LEDENETZ PALACE**
Size 14x20. Canvas. Monogram, lower right.
- 95-115 **TWENTY COSTUME DESIGNS FOR TSARSALTAN**
- 117 **THE ENCHANTED CITY**
Painted in London, 1919. First exhibited: London, 1920. Size 28x36. Canvas. Monogram, lower left.
- 118 **THE ECLIPSE**
Scene for the prologue of Prince Igor. Painted for the Royal Opera, Covent Garden, 1919. First exhibited: London, 1920. Size 20x24. Canvas. Monogram, lower left.
- 119 **COURTYARD OF PRINCE GALITZKY'S PALACE**
Scene for Prince Igor. Painted for the Royal Opera, Covent Garden production, October, 1919. First exhibited: London, 1920. Size 28x36. Canvas. Monogram, lower left.

CATALOGUE NICOLAS ROERICH EXHIBITION

120 THE POLOVETZKY CAMP

Scene for Prince Igor; Diaghilev's Paris production, 1920. First exhibited: London, 1920. *Size 20x30.* Canvas. Monogram, lower right.

121 SAINT BORIS AND SAINT GLEB

Religious folk tale motif. Painted in London, 1919. First exhibited: London, 1920. *Size 24x36.* Canvas. Monogram, lower right.

SNEGUROCHKA SERIES

Five Scenes for the Ostrovsky—Rimsky-Korsakov fairy opera Snegurochka. Painted for the Royal Opera, Covent Garden, 1919. First exhibited: London, 1920.

124 A NORTHERN NIGHT (Prologue)

Size 28x36. Canvas. Monogram, lower right.

125 VILLAGE OF THE BERENDEY

Size 24x36. Canvas. Monogram, lower right.

126 THE SACRED GROVE

Size 24x36. Canvas. Monogram, lower right.

127 THE VALLEY OF YARILA

Size 24x36. Canvas. Monogram, lower right.

SADKO SERIES

Four Scenes for the opera Sadko. Painted for the Royal Opera, Covent Garden, 1920. First exhibited: London, 1920.

128 THE NOVGOROD MARKET

Size 28x36. Canvas. Monogram, lower right.

129 THE SHORE OF VOLHOV

Size 18x22. Canvas. Monogram, lower left.

130 SADKO'S PALACE

Size 20x30. Canvas. Monogram, lower left.

- 131 **THE DEEP-SEA REALM**
Size 25x30. Canvas. Monogram, lower left.
- 132 **THE CITY OF THE SERPENT**
Painted in London, 1920. First exhibited: London, 1920. Size 20x36. Canvas. Monogram, lower right.
- 133 **SAINT GLEB, THE GUARDIAN**
Saint Gleb protecting the city of Moscow. Painted in London, 1920. First exhibited: London, 1920. Size 36x36. Canvas. Monogram, right centre.
- 134 **THE SONG OF THE MOON (Sketch)**
Painted in London, 1920. First exhibited: London, 1920. Size 14x16. Canvas. Monogram, lower left.
- 136 **A PERSIAN THEATRE (Sketch)**
Painted in London, 1920. First exhibited: London, 1920. Size 12x16. Canvas. Unsigned.
- 137 **THE DOOMED CITY (Variant)**
An earlier version is in the Maxim Gorky collection, Petrograd. Painted in London, 1920. First exhibited: London, 1920. Size 18x24. Canvas. Monogram, lower right.
- 138 **SAINT GEORGE**
Design for poster. Painted in London, 1920. First exhibited: London, 1920. Size 18x22. Canvas. Unsigned.
- 139 **DREAM OF THE ORIENT**
Painted in London, 1920. Never before exhibited. Size 20x30. Canvas. Monogram, lower left.
- 140 **OUR FOREFATHERS (Variant)**
Painted in London, 1920. Never before exhibited. Size 18x30. Canvas. Monogram, lower left.

DREAMS OF WISDOM SERIES

Decorative mural panels for a private residence in London.
Painted in London, 1920. Never before exhibited.

CATALOGUE NICOLAS ROERICH EXHIBITION

- 141 THE SONG OF THE WATERFALL (Sketch)
Size 16x14. Canvas. Monogram, lower left.
- 142 THE SONG OF THE WATERFALL (Panel)
Size 92x48. Canvas. Monogram, lower left.
Lent by M. L. SKIDELSKY, Esq.
- 143 THE LANGUAGE OF THE BIRDS (Sketch)
Size 30x20. Canvas. Monogram, lower left.
- 144 THE SONG OF MORNING (Panel)
Size 92x48. Canvas. Monogram, left.
LENT BY M. L. SKIDELSKY, Esq.
- 145 SAINT NICOLAS
Painted in London, 1920. Never before exhibited. *Size 18x24.*
Canvas. Monogram, lower left.
- 146 MESSAGE FROM THE PAST
Painted in New York, 1920. Never before exhibited. *Size 20x30. Canvas. Monogram, lower right.*

PAINTINGS IN TEMPERA AND PASTEL

- 147 OFFERINGS
Painted in Petrograd, 1910. First exhibited: Mir Iskusstva, Petrograd, 1912. *Size 19½x29½. Board. Monogram, lower centre.*
- 148 BUGURSTAN—CAUCASUS
Painted in Kislovodsk, Northern Caucasus, 1913. First exhibited: Malmö, 1914. *Size 17½x33½. Board. Monogram, lower right.*
- 149 THE BLUE RANGE—CAUCASUS
Painted in Kislovodsk, Northern Caucasus, 1913. First exhibited: Malmö, 1914. *Size 17½x33½. Board. Monogram.*
- 150 THE RAIN FAIRY
Painted in Tulola, Finland, 1918. First exhibited: Stockholm, 1918. *Size 30x29½. Panel. Monogram, lower right.*

CATALOGUE NICOLAS ROERICH EXHIBITION

PAINTINGS IN PASTEL

- 151 ECSTASY (Sketch)
Painted in Sortavala, Finland, 1917. First exhibited: Stockholm, 1918. *Size 24x19. Board. Monogram, lower right.*
- 152-172 ROCKS AND CLIFFS—LADOGA SERIES
Painted in Karelia, 1917-18
- 173 THE UNKNOWN SINGER
Painted in New York, 1920. Never before exhibited. *Size 20x30. Canvas. Monogram, lower left.*
- 175 TRISTAN AND ISOLDE
- 176 TRISTAN AND ISOLDE
- 177 RUSSIAN VILLAGE
- 178 "WINTER GNOMES"
- 179 SETTING (Snegurochka Series)
- 180 TRISTAN AND ISOLDE
- 181 THE LAST KING
- 182 "SAINTS"
- 183 WATCH TOWER, OLD ISBORSKA
LOANED BY DR. W. S. PORTER
- 184 ROSTOV THE GREAT, 17TH CENTURY
LOANED BY DR. W. S. PORTER
- 185 ROSTOV THE GREAT, 16TH CENTURY
LOANED BY DR. W. S. PORTER
- 186 CHURCH IN YAROSLAVL, 17TH CENTURY
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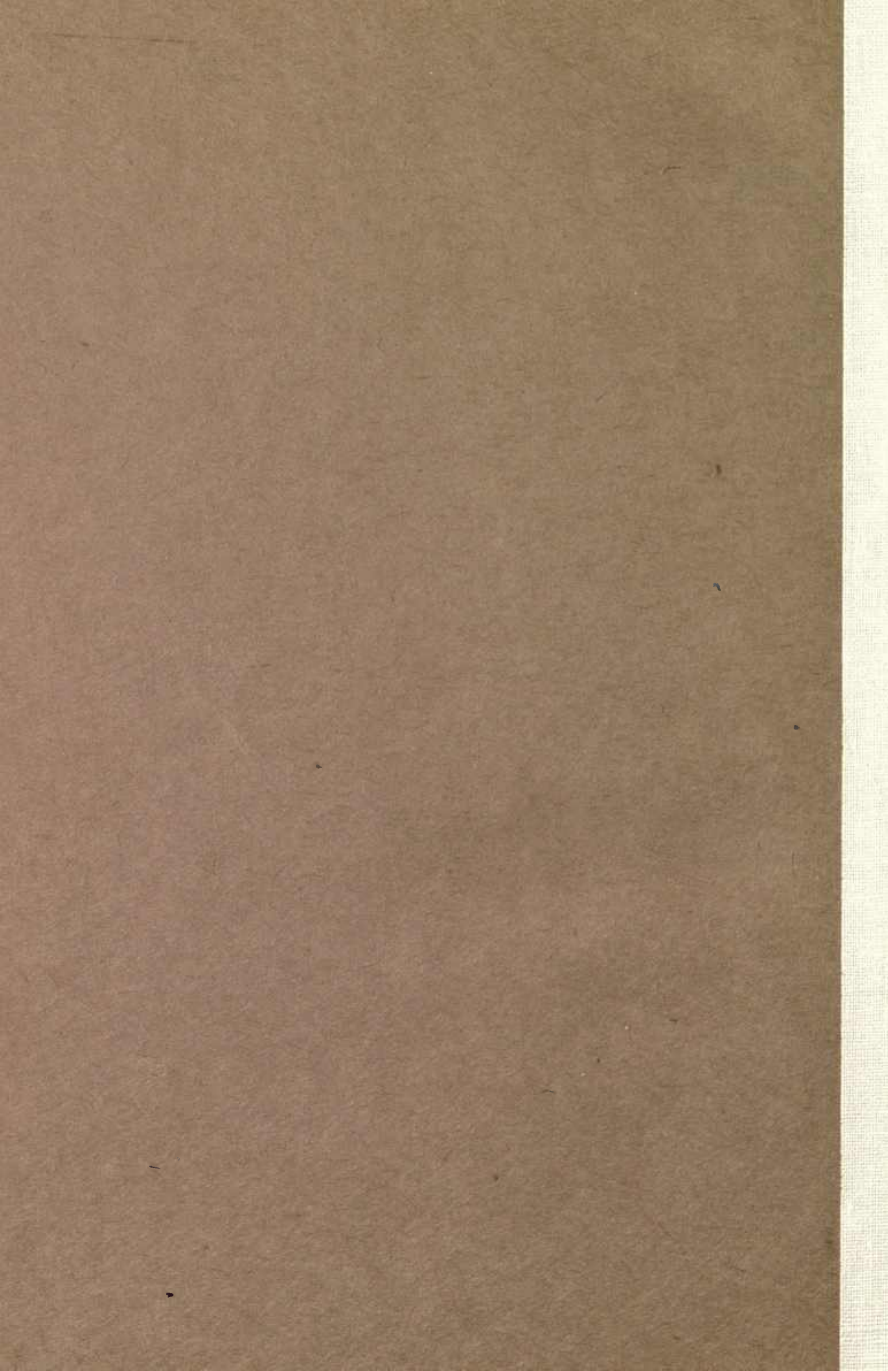
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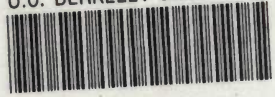
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